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to Sella on his renunciation of the world (*Exempla*, pp. 12, 146; *Vox Clamantis*, iv. 1214, cf. iii. 2035).

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## ENGLISH DRAMA.

*The English Heroic Play*: a critical description of the rhymed tragedy of the Restoration, by LEWIS NATHANIEL CHASE. New York. The Columbia University Press, 1903. Pp. ix, 250.

Mr. Chase's book constitutes a third of his contemplated work; the other two parts are to be "an enquiry into foreign origins and parallels," and "a history of the type in England, the occasion for its introduction, and the causes and stages of its decline." The present volume is "a critical survey of the plays with the object of determining the type."

The book opens with its most unsatisfactory chapter. The chapter is entitled "The Definition," but it does not justify its name. The heroic play is defined as one written in heroic couplets—a definition adopted for the sake of "precision and a desire for a certain unity," and yet the author admits "the absence of any fixed usage in the employment of rhyme as a necessary element in the heroic play" (p. 6). A literary form is not defined by the indication of an inconstant attribute. This chapter had better been omitted and the reader left to make his own definition from what follows.

In his treatment of plot Mr. Chase considers the various dramatic forms into which the heroic element enters—the opera, comedy—appearing as tragi-comedy,—history—rare,—and tragedy—the natural setting. He touches very vaguely on the difference between the English and the French drama of this type, and then indicates what constitutes the raw material of the heroic play. This is a theoretical conflict between love and honour under various manifestations in which love always triumphs. The English never could abide the high-strung sense of honour which characterized the Spanish even more than the French. No mention is made of the frequent combination of

political matters with love intrigues, of the lover and his mistress often belonging to opposed parties and thus complicating the political situation. War is usually the background for these plays, and it furnishes occasion for the hero's valorous deeds, and affords distressing situations for the heroine.

The longest chapter in the book—and the most satisfactory—is given to character, and it makes pretty clear what is meant by the "heroic" personality. There is no such thing as character development. The characters are types not persons, and these types are limited. They belong only to the nobility; there is no comic element, no middle or lower class. The hero is always a lover, and his unsuccessful rival is either a friend or an enemy. The women are voluble in love, but not truly passionate. Like the heroes they love at first sight. In addition to the types which Mr. Chase has mentioned he might have noted among the women the interesting and unprincipled character of Lyndaraxa in the *Conquest of Granada*, who plays fast and loose with her infatuated lover; the very human Felicia, the mother of St. Catharine in *Tyrannic Love*, who is horror stricken at the prospect of death, and makes a piteous appeal to her daughter to renounce Christianity and save her mother; the love-lorn Valeria in the same play, who loves in vain and furnishes another instance of self-sacrifice, which Mr. Chase finds so rare in the women of the heroic drama (p. 87). There is also the unsuccessful lover who is used by the secondary heroine to bring the man she loves into her presence, as Placidius brings Porphyrius to Valeria in *Tyrannic Love*. Indeed St. Catharine herself is a somewhat remarkable type, since her attitude toward her faith corresponds to the constancy of the secular heroine under persecution to her lover. Her self-sacrifice unto death and her renunciation of all her filial feelings are of the same "heroic" temper as the sufferings of other heroines for the sake of love.

Mr. Chase's fourth chapter groups under "Sentiment" several short expositions on 'Love and Honor,' 'Reason,' 'Woman,' 'Friendship,' 'The People,' and 'Patriotism.' These are mostly elaborations of what has already been indicated in the preceding chapters. The quotations to demonstrate that virtuous marriage is hateful to the

dramatist, because it interferes with love, are spoken in character and do not necessarily stand for his own opinions. The summary at the close of the chapter seems superfluous.

In his last chapter Mr. Chase points out the general traits of the heroic drama, adding nothing, so far as I have observed, that would not be evident on reading half a dozen typical plays. The statement with its illustrative quotations that "the attitude towards life is pessimistic" (p. 180) does not deserve the significance Mr. Chase seems to attach to it, since this pessimism was but part of that unmeaning sentimentalism which runs all through the heroic drama. The statement that *The Indian Queen* is the "first English play whose scene is laid in America" (p. 155) is not correct, since D'Avenant's *Cruelty of the Spaniards in Peru* and his *History of Sir Francis Drake* were published in 1658 and 1659 respectively, whereas Dryden and Howard's play was not acted till 1664. It is rather odd that in this connection hardly a word is said about what Saintsbury calls the "amatory battledore and shuttlecock" dialogue in scenes of disputation. It abounds in Dryden and is one of the early marks of the heroic play in D'Avenant.

The first appendix discusses with liberal quotation from Dryden and others the relation of the heroic play and the opera; the second gives a brief survey of three heroic plays, the *English Princess*, Sedley's *Antony and Cleopatra*, and Orrery's *Henry Fifth* with Shakespeare's plays on the same subjects. The third appendix contains a couple of quotations burlesquing the heroic play, and the fourth give "a list of plays written partly or wholly in heroic verse, together with representative references, 1656-1703." A full index follows.

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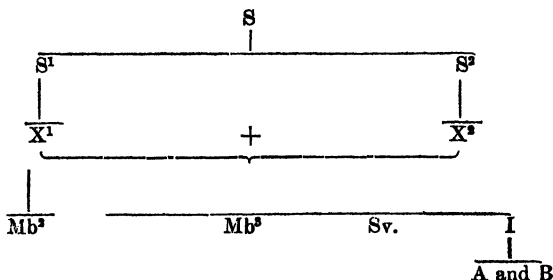
### THE THIDREKS SAGA.

*Om Didrik af Berns sagas oprindelige skikkelse, omarbejdelse og håndskrifter*, af HENRIK BERTELSEN. København, 1902. 8vo., 195 pp.

The Thidreks saga is preserved in four manuscripts: 1. Royal Library of Stockholm, parch-

ment fol. no. 4 (Mb); 2. A. M. 178 fol. (A); 3. A. M. 177 fol. (B); 4. Two manuscripts of a Swedish translation (Sv.) Mb was written by five hands. That part written by the first two, namely through chapter 196 of Unger's edition (with the exception of a few chapters) Bertelsen designates as Mb<sup>2</sup>; that part written by the three last hands, in general terms the second half of the saga, he designates as Mb<sup>3</sup>.

The author of this treatise devotes one hundred and twenty pages to a minute exposition and analysis of the contents of the saga in an attempt to show what must have in all probability constituted the original saga and what parts must be the later interpolations of the saga-author. The conclusion reached is as follows: all extant manuscripts go back to one manuscript which gives the beginning of the saga in a relatively original redaction, but which has been continued and corrected according to a manuscript of an altered redaction. The relatively original redaction is found in Mb<sup>2</sup>, the altered redaction in Mb<sup>3</sup>. The relation of the extant manuscripts to each other is explained according to the following table:



S is the original saga. S<sup>1</sup> is a complete MS. of the relatively original redaction. S<sup>2</sup> a complete MS. of the altered redaction. X is the original MS. for all extant manuscripts, X<sup>1</sup> its first part corresponding with Mb<sup>2</sup>, X<sup>2</sup> its last part corresponding with Mb<sup>3</sup>. S<sup>1</sup> from which the first part of X was written did not contain the accounts of Sigurd, Walter and Falka (probably also several minor narratives). The writer of X<sup>2</sup> while continuing X<sup>1</sup> saw that these passages were lacking in X<sup>1</sup> and accordingly inserted them from his original S<sup>2</sup>. Based upon this completed MS. X<sup>1</sup> + X<sup>2</sup> Bertelsen supposes a copy I from which he derives both A and B. X<sup>1</sup> + X<sup>2</sup> was further used in completing Mb<sup>2</sup>; and finally from X<sup>1</sup> + X<sup>2</sup> was made the Swedish translation.